

XII
CONCERTI

*A Quattro Violini,
Alto Viola, Violoncello,
e Basso.*

DEL
SIGNOR HENDEL.
OPERA SESTA.

Prix 24th

PARIS

Chez { *M.^r Le Clerc rue S.^t Honoré près l'Oratoire.
M.^r Le Clerc M.^d rue du Roule à la Croix d'Or.
M.^{me} Boivin M.^{de} rue S.^t Honoré à la Règle d'Or.*

AVEC PRIVILÈGE DU ROI.

VIOLONCELLO.

CONCERTO I.

Al Tempo Giusto.

The score is written for Violoncello in C major, 2/4 time. It consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Al Tempo Giusto*. The score includes various musical notations such as notes, rests, and fingerings. Performance instructions are written throughout the piece, including *Solo*, *Tutti*, *Piano*, *Forte*, *Allegro*, and *Adagio*. The score is divided into sections by these markings. The first section is marked *Allegro* and *Forte*. The second section is marked *Allegro* and *Forte*. The third section is marked *Allegro* and *Forte*. The fourth section is marked *Allegro* and *Forte*. The fifth section is marked *Allegro* and *Forte*. The sixth section is marked *Allegro* and *Forte*. The seventh section is marked *Allegro* and *Forte*. The eighth section is marked *Allegro* and *Forte*. The ninth section is marked *Allegro* and *Forte*. The tenth section is marked *Allegro* and *Forte*. The eleventh section is marked *Allegro* and *Forte*. The twelfth section is marked *Allegro* and *Forte*.

VOLONCELLO.

3.

This musical score for Violoncello consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 6, 7, 8, 9, 10). The score is divided into several sections by tempo and dynamic markings:

- Staff 1:** *T. F.* (Tempo Forte)
- Staff 2:** *Tasto S.* (Tasto Solo)
- Staff 3:** *Adagio. F. P.* (Adagio, Forte, Piano)
- Staff 4:** *Allegro. Forte.* (Allegro, Forte)
- Staff 5:** *Solo.* (Solo)
- Staff 6:** *Tutti.* (Tutti)
- Staff 7:** *Pianiss.* (Pianissimo)
- Staff 8:** *Allegro.* (Allegro)

The score also includes various musical notations such as *CH*, *T.*, *S.*, and *P.*, which likely refer to specific musical techniques or performance instructions. The overall structure suggests a complex and varied piece of music for the cello.

VOLONCELLO

CONCERTO II

Andante Larghetto.

Solo.

Tutti.

Solo.

Tutti.

For.

Solo.

Tutti

Solo.

tutti

T.

Adagio.

Allegro.

Tutti.

Solo.

T.

P.

Adagio.

VOLONCELLO. 7 7

Largo For.

Adagio pia Largh. And. e piano.

Adag. e Pia. Solo Largh. And. e pia.

Tutti piano.

Tutti pia.

Adagio.

Solo.

Allegro ma non troppo.

Tutti.

Solo Piano.

T. F.

Tutti.

T.

Larghetto.

Adagio.

CONCERTO III

Solo.

Tutti.

Solo

T.

S.

T.

VIOLONCELLO.

Andante.

Solo.

Tutti.

Ad° e Pia.

Allegro.

Solo.

Tutti.

Piano.

For.

T. F.

P.

F.

VOLONCELLO.

Polonoise And.^{te}

Pia.

For.

Solo.

Tutti.

S.

T.

S.

T.

Allegro ma non troppo.

CONCERTO N. 2

Larghetto Affettuoso

Adagio

VIOLONCELLO.

Allegro.

Solo. *Tutti.*

Large 6

Piano.

Fcr.

For. Adag.º e P.

Allegro.

Solo.

VOLONCELLO.

9.

tutti. *S.* *T.* *F.* *P.* *Pianissimo.* *F.* *Pianiss.* *F.*

CONCERTO V.

Allegro. *Tutti.* *Solo.* *S. T. S.* *T.* *S. T.* *S.*

VIOLONCELLO.

This page of musical notation is for a piano piece, likely a concerto or a large-scale work, given the complexity and variety of the markings. The notation is written for the left hand, as indicated by the bass clef on the first staff. The key signature is one sharp (F#), and the time signature is 3/4.

The piece begins with a *Presto* tempo marking and a *Forte* dynamic. The first staff contains a series of rapid sixteenth-note passages, with fingerings ranging from 1 to 7. The second staff continues this rapid movement, with some notes marked with asterisks (*). The third staff introduces a *Pia.* (Piano) dynamic and a *For.* (Forte) dynamic. The fourth staff features a *Pianiss.* (Pianissimo) dynamic and a *F.* (Forte) dynamic. The fifth staff has a *P.* (Piano) dynamic. The sixth staff has a *P.* (Piano) dynamic. The seventh staff has a *P.* (Piano) dynamic. The eighth staff has a *P.* (Piano) dynamic. The ninth staff has a *P.* (Piano) dynamic. The tenth staff has a *P.* (Piano) dynamic. The eleventh staff has a *P.* (Piano) dynamic. The twelfth staff has a *P.* (Piano) dynamic. The thirteenth staff has a *P.* (Piano) dynamic. The fourteenth staff has a *P.* (Piano) dynamic. The fifteenth staff has a *P.* (Piano) dynamic. The sixteenth staff has a *P.* (Piano) dynamic. The seventeenth staff has a *P.* (Piano) dynamic. The eighteenth staff has a *P.* (Piano) dynamic. The nineteenth staff has a *P.* (Piano) dynamic. The twentieth staff has a *P.* (Piano) dynamic. The twenty-first staff has a *P.* (Piano) dynamic. The twenty-second staff has a *P.* (Piano) dynamic. The twenty-third staff has a *P.* (Piano) dynamic. The twenty-fourth staff has a *P.* (Piano) dynamic. The twenty-fifth staff has a *P.* (Piano) dynamic. The twenty-sixth staff has a *P.* (Piano) dynamic. The twenty-seventh staff has a *P.* (Piano) dynamic. The twenty-eighth staff has a *P.* (Piano) dynamic. The twenty-ninth staff has a *P.* (Piano) dynamic. The thirtieth staff has a *P.* (Piano) dynamic. The thirty-first staff has a *P.* (Piano) dynamic. The thirty-second staff has a *P.* (Piano) dynamic. The thirty-third staff has a *P.* (Piano) dynamic. The thirty-fourth staff has a *P.* (Piano) dynamic. The thirty-fifth staff has a *P.* (Piano) dynamic. 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The seventy-fourth staff has a *P.* (Piano) dynamic. The seventy-fifth staff has a *P.* (Piano) dynamic. The seventy-sixth staff has a *P.* (Piano) dynamic. The seventy-seventh staff has a *P.* (Piano) dynamic. The seventy-eighth staff has a *P.* (Piano) dynamic. The seventy-ninth staff has a *P.* (Piano) dynamic. The eightieth staff has a *P.* (Piano) dynamic. The eighty-first staff has a *P.* (Piano) dynamic. The eighty-second staff has a *P.* (Piano) dynamic. The eighty-third staff has a *P.* (Piano) dynamic. The eighty-fourth staff has a *P.* (Piano) dynamic. The eighty-fifth staff has a *P.* (Piano) dynamic. The eighty-sixth staff has a *P.* (Piano) dynamic. The eighty-seventh staff has a *P.* (Piano) dynamic. The eighty-eighth staff has a *P.* (Piano) dynamic. The eighty-ninth staff has a *P.* (Piano) dynamic. The ninetieth staff has a *P.* (Piano) dynamic. The ninety-first staff has a *P.* (Piano) dynamic. The ninety-second staff has a *P.* (Piano) dynamic. The ninety-third staff has a *P.* (Piano) dynamic. The ninety-fourth staff has a *P.* (Piano) dynamic. The ninety-fifth staff has a *P.* (Piano) dynamic. The ninety-sixth staff has a *P.* (Piano) dynamic. The ninety-seventh staff has a *P.* (Piano) dynamic. The ninety-eighth staff has a *P.* (Piano) dynamic. The ninety-ninth staff has a *P.* (Piano) dynamic. The hundredth staff has a *P.* (Piano) dynamic.

The piece then transitions to a *Largo. Solo.* tempo marking and a *Tutti.* dynamic. The eleventh staff contains a series of slow, sustained notes, with fingerings ranging from 1 to 7. The twelfth staff continues this slow movement, with some notes marked with asterisks (*). The thirteenth staff introduces a *Adagio.* tempo marking and a *T.* (Tutti) dynamic. The fourteenth staff has a *Adagio.* tempo marking. The fifteenth staff has a *Adagio.* tempo marking. The sixteenth staff has a *Adagio.* tempo marking. The seventeenth staff has a *Adagio.* tempo marking. The eighteenth staff has a *Adagio.* tempo marking. The nineteenth staff has a *Adagio.* tempo marking. The twentieth staff has a *Adagio.* tempo marking. The twenty-first staff has a *Adagio.* tempo marking. The twenty-second staff has a *Adagio.* tempo marking. The twenty-third staff has a *Adagio.* tempo marking. The twenty-fourth staff has a *Adagio.* tempo marking. The twenty-fifth staff has a *Adagio.* tempo marking. 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The eightieth staff has a *Adagio.* tempo marking. The eighty-first staff has a *Adagio.* tempo marking. The eighty-second staff has a *Adagio.* tempo marking. The eighty-third staff has a *Adagio.* tempo marking. The eighty-fourth staff has a *Adagio.* tempo marking. The eighty-fifth staff has a *Adagio.* tempo marking. The eighty-sixth staff has a *Adagio.* tempo marking. The eighty-seventh staff has a *Adagio.* tempo marking. The eighty-eighth staff has a *Adagio.* tempo marking. The eighty-ninth staff has a *Adagio.* tempo marking. The ninetieth staff has a *Adagio.* tempo marking. The ninety-first staff has a *Adagio.* tempo marking. The ninety-second staff has a *Adagio.* tempo marking. The ninety-third staff has a *Adagio.* tempo marking. The ninety-fourth staff has a *Adagio.* tempo marking. The ninety-fifth staff has a *Adagio.* tempo marking. The ninety-sixth staff has a *Adagio.* tempo marking. The ninety-seventh staff has a *Adagio.* tempo marking. The ninety-eighth staff has a *Adagio.* tempo marking. The ninety-ninth staff has a *Adagio.* tempo marking. The hundredth staff has a *Adagio.* tempo marking.

The piece concludes with a *Allegro.* tempo marking and a *T.* (Tutti) dynamic. The eleventh staff contains a series of rapid sixteenth-note passages, with fingerings ranging from 1 to 7. The twelfth staff continues this rapid movement, with some notes marked with asterisks (*). The thirteenth staff introduces a *Allegro.* tempo marking and a *T.* (Tutti) dynamic. The fourteenth staff has a *Allegro.* tempo marking. The fifteenth staff has a *Allegro.* tempo marking. The sixteenth staff has a *Allegro.* tempo marking. The seventeenth staff has a *Allegro.* tempo marking. The eighteenth staff has a *Allegro.* tempo marking. The nineteenth staff has a *Allegro.* tempo marking. The twentieth staff has a *Allegro.* tempo marking. The twenty-first staff has a *Allegro.* tempo marking. The twenty-second staff has a *Allegro.* tempo marking. The twenty-third staff has a *Allegro.* tempo marking. The twenty-fourth staff has a *Allegro.* tempo marking. The twenty-fifth staff has a *Allegro.* tempo marking. The twenty-sixth staff has a *Allegro.* tempo marking. The twenty-seventh staff has a *Allegro.* tempo marking. The twenty-eighth staff has a *Allegro.* tempo marking. The twenty-ninth staff has a *Allegro.* tempo marking. The thirtieth staff has a *Allegro.* tempo marking. The thirty-first staff has a *Allegro.* tempo marking. The thirty-second staff has a

VOLONCELLO.

11.

Violoncello musical score, measures 1-14. The score is written in bass clef with a key signature of one flat (B-flat). It features a continuous melodic line with many accidentals and fingering numbers (1-7) above the notes. Measure numbers 1 through 14 are indicated at the end of each line.

Piano

Violoncello musical score, measures 15-18. The score continues in the same style as the previous section, with a key signature change to two flats (B-flat and E-flat) indicated by the key signature symbol. Measure numbers 15 through 18 are indicated at the end of each line.

Menuet, un poco Larghetto.

Violoncello musical score for the Minuet, measures 19-26. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features a continuous melodic line with many accidentals and fingering numbers (1-7) above the notes. Measure numbers 19 through 26 are indicated at the end of each line.

VOLONCELLO

13.

F.

tutti Pia

Allegro.

Pianiss.

F.

Pianiss.

P. F.

Pianiss. Solo.

T. F.

43

VIOLONCELLO.

Allegro.

Tasto Solo:

CONCERTO VI

Largo.

Allegro.

15.

85

VIOLONCELLO.

VIOLONCELLO. 17.

This page contains the musical notation for the Violoncello part, measures 17 through 32. The notation is written on ten staves. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *Pianiss.* (pianissimo) and *For.* (forte). The tempo marking *Adagio* is present. The piece is identified as *Siciliana Andante*. The score includes several trills and slurs. The page number 17 is in the top right corner.

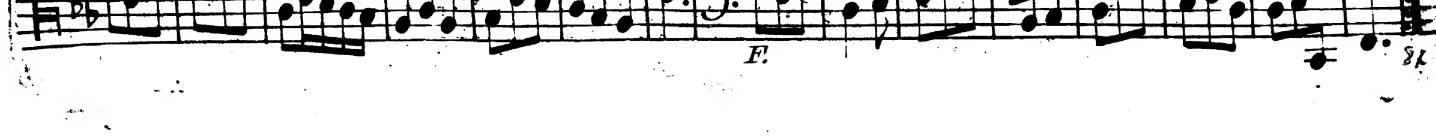
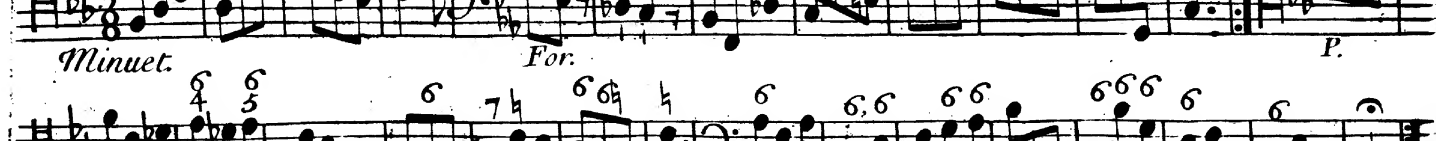
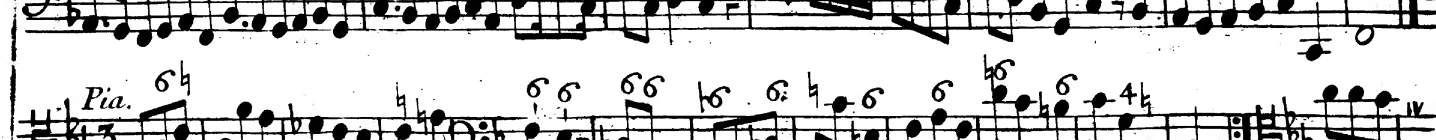
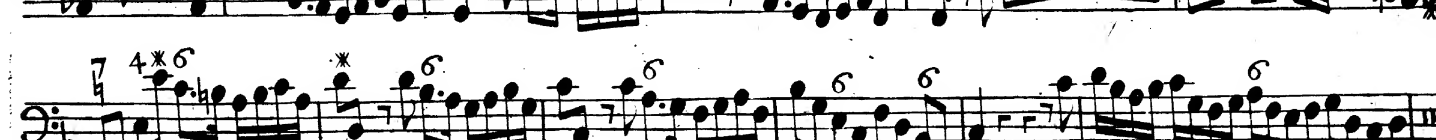
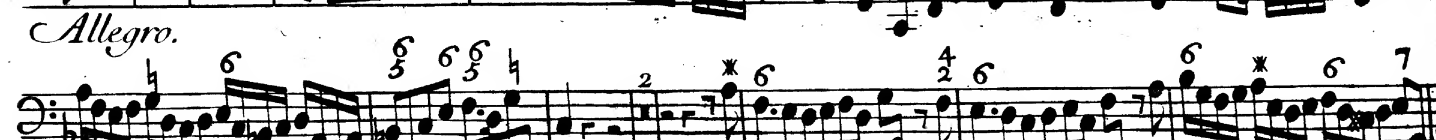
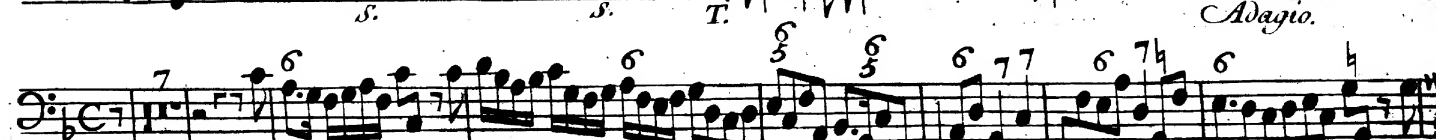
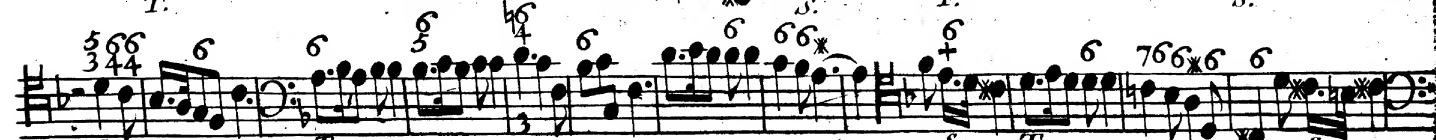
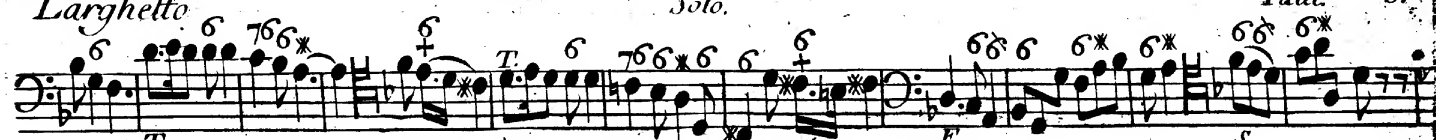
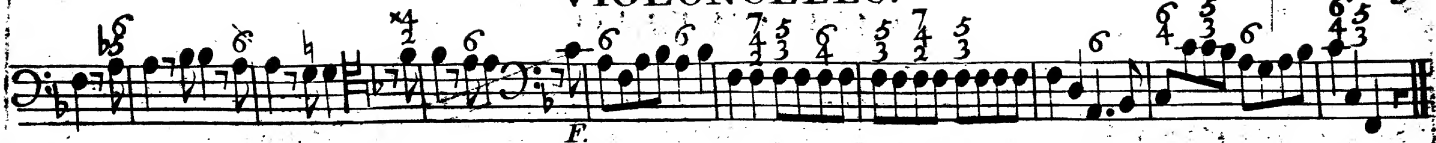
Adagio.
Siciliana Andante.
Pianiss.
For.
Tutti.
Allegro.

IX

[illegible]

VOLONCELLO.

19.



VIOLONCELLO.

Gigue.

CONCERTO X

Ouverture.

Allegro.

VIOLONCELLO.

22.

Lentement.

VIOLONCELLO.

*Allegro.**Pianiss.**Solo.**Tutti.**Pia.**For.**T. F.**P.**F.**Allegro Moderato.*

CONCERTO XI

And.^{te} Larghetto Estaccato.

This page contains the Violoncello part of Concerto XI. It consists of 11 staves of music. The first section is marked *Allegro* and includes dynamics such as *Pianiss.*, *Solo.*, *Tutti.*, *Pia.*, and *For.*. The second section is marked *Allegro Moderato*. The final section is marked *And.^{te} Larghetto Estaccato*. The score includes various musical notations such as notes, rests, and fingerings, as well as performance instructions like *T. F.*, *P.*, and *F.*.

VIOLONCELLO

23.

This page of a violoncello musical score contains ten staves of music. The notation includes various time signatures (4/4, 3/4, 2/4, 3/8, 6/8, 9/8, 12/8, 15/8, 16/8, 18/8, 24/8) and key signatures (one sharp, one flat, two flats, three flats, four flats, five flats, and natural). Performance markings such as *P*, *F*, *S*, *T*, *T.P.*, *Allegro*, and *Largo* are present. The music features a variety of note values, rests, and articulation marks. The page is numbered 23 in the top right corner and 31 in the bottom right corner.

VIOLONCELLO

Andante.

Solo.

Tutti.

Solo Pia.

F.T.

T.

T.P.

P.

F.

Allegro.

Tutti.

S.

The musical score is written for a single cello. It begins with measure 24, marked 'Andante.' The key signature has one sharp (F#). The score includes various performance markings such as 'Solo.', 'Tutti.', 'Solo Pia.', 'F.T.', 'T.', 'T.P.', 'P.', and 'F.'. Fingerings are indicated by numbers 1-5 above or below notes. Bowings are indicated by flags above or below notes. The score is divided into two main sections: 'Andante.' and 'Allegro.'. The 'Allegro.' section begins with measure 34. The score ends with measure 37, marked 'Tutti.' and 'S.'.

VOLONCELLO.

Violoncello musical score for Concerto XII, measures 1-14. The score is written in bass clef with a key signature of one sharp (F#). It features a variety of musical notations including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The measures are numbered 1 through 14 at the end of each line.

CONCERTO XII

Largo.

Violoncello musical score for Concerto XII, measures 15-24. This section includes the tempo marking *Largo.* and the dynamic marking *Tutti.* The notation continues with complex rhythmic patterns and fingerings. Measures 15-24 are indicated at the end of the lines. The score concludes with a double bar line and a final measure number 24.

VIOLONCELLO.

Allegro Solo.

Tutti. *Solo Pia.*

T. *Pia Solo.* *T. F.* *T.* *Pianiss.* *F.*

VOLONCELLO.

VOLONCELLO.

Adagio. 6 5 6

Larghetto, e Pia.

For.

Pia.

F.

P.

F.

Largo Solo.

Tutti.

Allegro.

FINE.